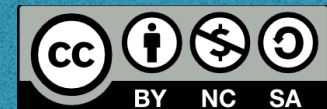


Complete Carnatic Music Practical Course series

Preparatory Exercises-02
“Hecchu Sthai Varusalu”

Book Two

For Soprano and Tenor Recorders



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I am homeschooled and English is my fifth language. So if you have difficulty in understanding my English my apologies.

I am down to earth south Indian female. I have nothing special to talk about me. This book series are to share what I learned from childhood in Carnatic music through Western notation. I know very less about music but I thought there is no harm in sharing my learning experience.

I was born in south Indian traditional musicians family. My mother has great interest in Western music so she always encouraged me to learn Western music. Her interest made me learn both genres from my childhood. I learned Carnatic music on Veena a south Indian musical instrument and I learned Western classical music on Violin from a very great teacher. When I learned he used to take classes in a Methodist Church attached school in the evenings.

Unfortunately I stopped playing both Violin and veena after I broke my neck as teenager and got paralyzed. Now I am mostly recovered from the paralytic effect after many years of treatments but still don't play Violin but sometimes I play veena. I may again start playing Western Violin after a couple of years when I fully recover.

I observed many Indians are interested in reading Western notation & Western music and some Westerners are interested to know about Carnatic music. As I was trained in both music genres from childhood I thought I do my wee bit of effort to bridge both genres by publishing learning material of Carnatic music practice course through Western notation for interested people.

I will be publishing whole Carnatic music practice course from preparatory exercises to advanced songs and then improvisation techniques. I plan to publish whole course starting from preparatory exercises till advanced songs. I am hoping I succeed in my plan without any hinderances.

Though I am publishing notation for Recorders (because it is very easy instrument to learn even for kids), these exercises can be practiced for singing or on other instruments.

Though I have plan to publish these book series from long, I am still waiting to receive Yamaha Recorders. As Indian customs system is too slow, even though I am trying to get Yamaha Recorders from early December, till now I haven't got Recorders from both sources I tried.

It seems both sources Recorders are hold up at Indian customs. As it is taking too much time to acquire Recorders I thought I start publishing Carnatic music course and then add some Recorder music pieces later. I am hoping my effort helps someone who is interested to learn Carnatic music through Western notation.

Foreword

These first set of exercises are composed by Purandara Dasu (14th century AD) who is known as "father of Carnatic music." Here is wikipedia link for those who are interested about him more. https://en.wikipedia.org/wiki/Purandara_Dasa

The spelling of his name varies from one region to another region in south India.

The second set of preparatory exercises help to recognize upper octave musical tones. These are called Hecchu Sthai Varusalu. In south India Mayamalavagowla which is Mela 15, is taught as first scale.

I arranged same exercises we learn traditionally, in Dheerashankarabharanam which is Mela 29 an equivalent of C Major scale in Western music. These exercises can be played in all keys and also minor scales.

Soprano and Tenor Recorders have same fingering. To know more about fingering on these Recorders you please click on this link <http://www.dolmetsch.com/cfingerchart.htm>

Dheerashankarabharanam, Mela 29, Adi Tala

Arranger: Lavanya

Soprano Recorder

Tenor Recorder

S. Rec.

T. Rec.

Dheerashankarabharanam, Mela 29, Adi Tala

Arranger: Lavanya

Soprano Recorder

Tenor Recorder

T. Rec.

T. Rec.

19

S. Rec.

T. Rec.

The musical score consists of two staves, S. Rec. and T. Rec., with notes and letter labels (A, B, C, D, G, F, E) positioned below the notes. The time signature changes from 4/4 to 2/4 and back to 4/4 across the measures. The notes are quarter notes, and the letter labels are placed directly under the corresponding notes on the S. Rec. staff.

| Measure | S. Rec. Note | S. Rec. Label | T. Rec. Note |
|---------|--------------|---------------|--------------|
| 19 | A | A | A |
| 20 | B | B | B |
| 21 | C | C | C |
| 22 | D | D | D |
| 23 | C | C | C |
| 24 | B | B | B |
| 25 | A | A | A |
| 26 | G | G | G |
| 27 | C | C | C |
| 28 | B | B | B |
| 29 | A | A | A |
| 30 | G | G | G |
| 31 | F | F | F |
| 32 | E | E | E |
| 33 | D | D | D |
| 34 | C | C | C |

Hecchu Sthai Varusalu - 04

Dheerashankarabharanam, Mela 29, Adi Tala

Composer: Purandara Dasu

Arranger: Lavanya

M.M. ♩ = 144

Soprano Recorder

Tenor Recorder

Measures 1-6 of the Soprano and Tenor Recorder parts. The music is in 4/4 time, with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Measures 1-2 are in 4/4, measures 3-4 are in 2/4, and measures 5-6 are in 4/4. The notes are: C, D, E, F, G, A, B, C, C, ., ., ., C, ., C, .

S. Rec.

T. Rec.

Measures 7-12 of the Soprano and Tenor Recorder parts. The music is in 4/4 time, with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Measures 7-8 are in 4/4, measures 9-10 are in 2/4, and measures 11-12 are in 4/4. The notes are: A, B, C, D, E, F, E, D, C, D, C, B, A, G, F, G

S. Rec.

T. Rec.

Measures 13-18 of the Soprano and Tenor Recorder parts. The music is in 4/4 time, with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Measures 13-14 are in 4/4, measures 15-16 are in 2/4, and measures 17-18 are in 4/4. The notes are: A, B, C, D, E, D, C, D, C, D, C, B, A, G, F, G

19

S. Rec.

T. Rec.

This musical system contains measures 19 through 24. It is written for Soprano (S. Rec.) and Tenor (T. Rec.) voices. The notation uses a treble clef and a key signature of one sharp (F#). The time signature alternates between 4/4 and 2/4. The lyrics are: A B C D | C C | D C | C D C B | A G | F G |

A B C D | C C | D C | C D C B | A G | F G |

25

S. Rec.

T. Rec.

This musical system contains measures 25 through 30. It continues the vocal lines for Soprano and Tenor. The notation uses a treble clef and a key signature of one sharp (F#). The time signature alternates between 4/4 and 2/4. The lyrics are: A B C D | C B | A G | C B A G | F E | D C |

A B C D | C B | A G | C B A G | F E | D C |